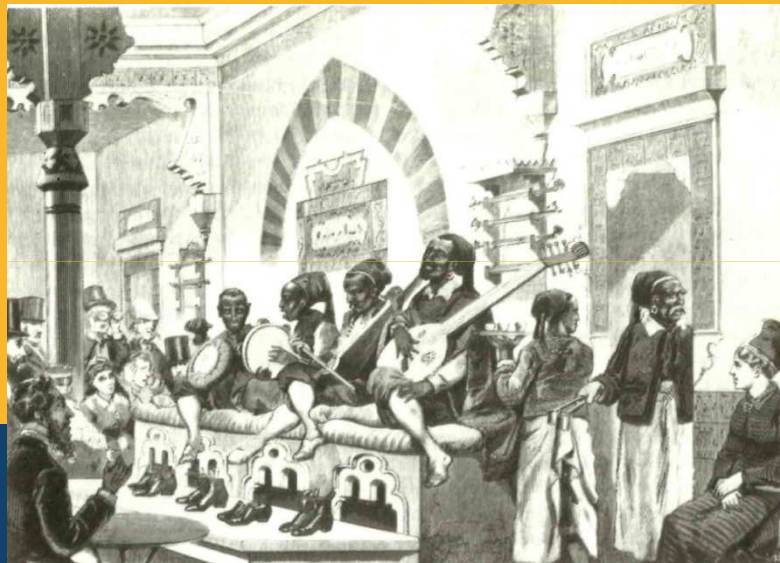


Nationalist and Exotic Voices

Lecture 11 | Music in the Classical and Romantic Eras MCGY2612



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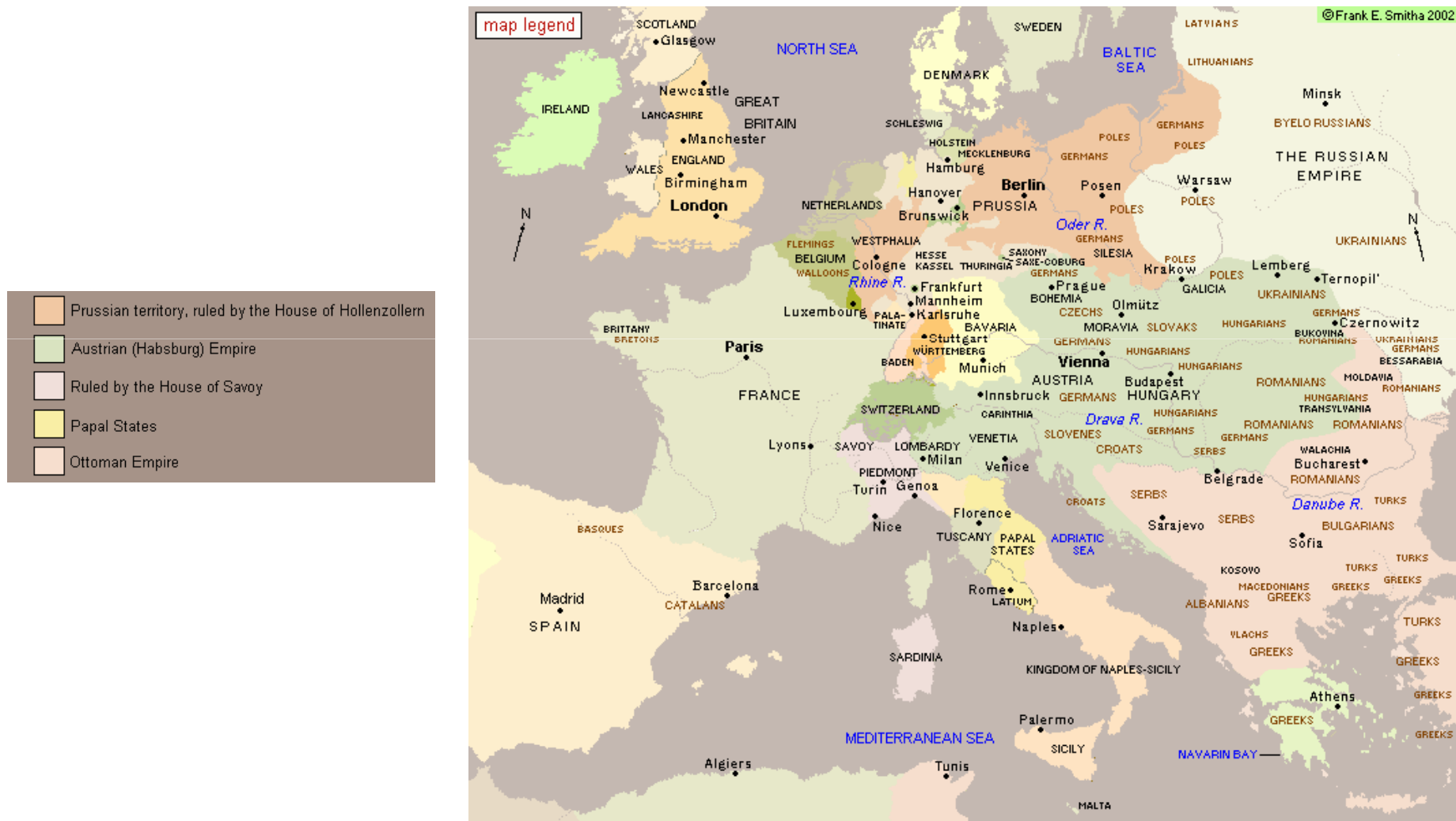


EUROPE IN 1815-1848





EUROPE IN 1848





EUROPE IN 1890



NATIONALISM: COMMON TERMS

- › Nation: Any large aggregate of communities and individuals defined by some mixture of geographical, ethnic, social (linguistic, religious), historical and political factors
- › State: A political term, referring to a self-governing people; a sovereign geopolitical entity defined by territorial integrity. Many different forms of governance are possible
- › Nation state: An independent political state formed from a people who share a common national identity (historically, culturally, or ethnically)
- › Country: The territory or land of a nation; usually an independent state, or a region once independent and still distinct in race, language, institutions, or historical memories
- › Race: A group of people connected by common descent or origin; a group of people of shared ethnicity or with biological commonalities
- › Autochthonous: Native to the soil, aboriginal, indigenous



BALAKIREV'S FOLKTUNE HARMONIZATIONS



Mili Balakirev

Larghetto. M.M. ♩ = 112.

Голосъ.

Не бы - ло въ - тру, — не бы - ло въ -
Не жа - ла го - стей, — не жа - ла го -

Larghetto. M.M. ♩ = 112.

Фортепьяно.

p

p

тру, вдругъ ка - ня - - ну - ло, вдругъ на - ви - - ну - ло.
стей, вдругъ на - ѣ - - ха - ли, вдругъ на - ѣ - - ха - ли.



BALAKIREV'S FOLKTUNE HARMONIZATIONS

Moderato. M.M. ♩ = 84.

Голосъ.

По - дой - ду, по - дой - ду во Царь - го - родъ,
Вы - ши - бу, вы - ши - бу конь - емъ стѣ - ну.

Moderato. M.M. ♩ = 84.

Фортепьяно.

p

q

1. Для повторенія. 2. Для окончанія.

по - дой - ду во Царь - го - родъ по - дой - ду ла - ско - вы.
вы - ши - бу конь - емъ стѣ - ну вы - ши - бу

1. 2.

Allegro non troppo. M.M. ♩ = 92.

Голосъ.

Ка - тень - ка не - се - ля - я.

Allegro non troppo. M.M. ♩ = 92.

Фортепьяно.

p

s

Ка - тя чер - но - бро - ва - я! Прой - ди, Ка - тя.

s *p*

s

го - рек - кой, то - нни, ра - дость, по - жень - кой!

CHARACTERISTICS OF RUSSIAN MUSIC

- › Use of natural (min 6th & 7th degrees [Aeolian]) and Russian (maj 6th, min 7th degrees [Dorian]) minor scales
- › Use of dual 'tonic' schemes (*peremennost*); the alternative tonal centre could be the relative major or minor, or alternatively the 'flattened seventh' in the minor mode
- › Avoidance of secondary dominants and harmonic minor idioms
- › Emphasis on plagal (subdominant) rather than dominant-directed motion
- › (Resulting from previous points) Sense of harmonic stasis rather than tonally directed progressions familiar from Western music, leading to the impression of static sound-sheets (*Klangfläche*)
- › Cultivation of ostinato, repetition and variation in place of Germanic developmental dialectics
- › Cultivation of sonority, including high sustained pedal notes, pizz strings against sustained woodwind, use of percussion and harp
- › Symmetrical divisions of the octave (augmented, diminished sonorities) as structural building blocks. Also the octatonic scale (alternating tones and semitones, formed from the intersection of two diminished 7ths)



SECOND OVERTURE ON RUSSIAN THEMES

РУССЬ
Симфоническое Поэма

RUSSIA
Symphonic Poem

M. BALAKIREV
(1837-1910)

Larghetto $\text{♩} = 60$

I. II
3 Flauti
III (Piccolo)

2 Oboi

Clarineti 1/2

2 Fagotti

I. II
4 Corni (F)
III. IV

2 Trombe (F)

3 Tromboni
Tuba

Timpani

Triangolo

Tamburino

Piatti

Cassa

Tam-tam

2 Arpa

Larghetto $\text{♩} = 60$

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

I solo

morendo

morendo

morendo

II solo



SECOND OVERTURE ON RUSSIAN THEMES

The image displays a page from a musical score for the "Second Overture on Russian Themes" by Pyotr Ilyich Tchaikovsky. The score is written for a large orchestra and is divided into two systems. The left system includes staves for Flutes I, II, and III; Oboes; Clarinets; Bassoon; Cor Anglais; Trumpets; Trombones; Tuba; Timpani; and Cymbals. The right system includes staves for Flutes I, II, and III; Oboes; Bassoon; Clarinet; Bassoon; Cymbals; and Cymbals. The score features various musical notations including notes, rests, and dynamic markings such as "pp", "f", and "pizz.". The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked with a "1" in a box at the beginning of the first system.



SECOND OVERTURE ON RUSSIAN THEMES

First system of the musical score for 'Second Overture on Russian Themes'. The score includes staves for Flutes I, II, and III; Oboe; Clarinet; Bassoon; Cor Anglais; Trumpet; Trombone; Tuba; Timpani; Arpeggio; and Archa. The music is in 2/4 time and features a variety of melodic and rhythmic patterns.

Second system of the musical score for 'Second Overture on Russian Themes'. The score continues with staves for Flutes I, II, and III; Oboe; Clarinet; Bassoon; Cor Anglais; Trumpet; Trombone; Tuba; Timpani; Arpeggio; and Archa. The music is in 2/4 time and features a variety of melodic and rhythmic patterns.



SECOND OVERTURE ON RUSSIAN THEMES

First system of the musical score, measures 1-4. The score includes parts for Flute I and II, Clarinet, Arpeggiator, Violin I and II, Viola, Flute III, Oboe, Clarinet, Bassoon, Arpeggiator, and Archi. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegro'. The score shows a variety of musical textures, including melodic lines in the woodwinds and strings, and a rhythmic accompaniment in the arpeggiator.

Second system of the musical score, measures 5-8. The score includes parts for Flute III, Oboe, Clarinet, Bassoon, Cor Anglais, French Horn, Trumpet, Tuba, Timpani, Arpeggiator, and Archi. The key signature is one flat. The tempo is marked 'Allegro'. The score shows a variety of musical textures, including melodic lines in the woodwinds and strings, and a rhythmic accompaniment in the arpeggiator.

THE 'NEW RUSSIAN SCHOOL'

Vladimir, Vasilievich Stasov, 'On Russian Music in the last 25 years' (1883)

- › Beginning with Glinka, the Russian school of composers has been distinguished by its complete independence of thought and scepticism towards musical creations of the past. [...] They will give credence to no tradition until they have themselves been persuaded of the value of that which they are supposed to esteem (391)
- › The best Russian musicians beginning with Glinka have never set much store by academic training [...] They reject all dry academicism and pedantry (391)
- › Another important feature [is] its striving for national character. The historical and cultural conditions of other nations have been such that folk song – the expression of the spontaneous, unaffected musicality of the people – has long since all but vanished in civilized countries. Who in the nineteenth century knows or hears French, German, Italian or English folk songs? [...] In our country it is an altogether different story. Folk songs fill the air everywhere to this day. [...] no sooner had talk of native things arisen in life and in literature, no sooner had interest in them been rekindled, than talented individuals immediately appeared on the scene ready to create music in the idioms most congenial and most dear to them, that is, in Russian folksong (391-2)

THE 'NEW RUSSIAN SCHOOL'

Vladimir, Vasilievich Stasov, 'On Russian Music in the last 25 years' (1883)

- › Along with the national Russian element, there is another by which the New Russian School is distinguished. This is the Oriental element. Nowhere else in Europe does it play so conspicuous a role as it does among musicians. [...] It is a different matter with the musicians of the New Russian School. Some of them have actually seen the East (Glinka and Balakirev, who spent some time in the Caucasus), while others, though they never went there, were surrounded all their lives with impressions of the Orient and therefore reproduced them distinctly and vividly. (393)
- › Finally, one more feature strongly characterizes the musicians of the New Russian School, and that is their extreme inclination towards 'program music'. [...] What Glinka began has been continued by his successors and adherents. Practically without exception Russian symphonic music is programmatic. One cannot help noticing the inclination that the inclination toward program music is much stronger with us than almost anywhere else in Europe. (393-4)



BORODIN, IN CENTRAL ASIA

Посвящается Ф. Листу
To Franz Liszt

3

В СРЕДНЕЙ АЗИИ IN THE STEPPES OF CENTRAL ASIA

А. БОРОДИН
A. BORODIN
(1833—1887)

Allegro con moto $\text{♩} = 92$

2 Flauti
Oboe
Corno Inglese
3 Clarinetti (A)
2 Fagotti
4 Corni (F)
2 Trombe (B)
3 Tromboni
Timpani
Violini I div.
Violini II
Viola
Violoncelli
Contrabassi

*В подлиннике 2 Trombe in F.

4

CL (A)
Cor. (F)
3 V-ni
3 V-ni
Fl.
Ob.
Cl (A)
Cor. (F)
4 V-ni
4 V-ni
V-la
V-c.



BORODIN, *IN CENTRAL ASIA*

7

C. ingl.
Cl. (A)
Cor. (F)
V-ni I
V-le
V-c.
Fl.
Ob.
Cl. (A)
Cor. (F)
V-ni I
V-le
V-c.
C-b.

8

Fl.
Ob.
Cl. (A)
Cor. (F)
V-ni I
V-le
V-c.
C-b.
Ob.
Cor. (F)
V-ni I
V-le
V-c.
C-b.



BORODIN, *IN CENTRAL ASIA*

9

2

Fl.

Cl. (A)

Fag.

V-c.

C-b.

Fl.

Cl. (A)

Fag.

Cor. (F)

Archl

10

3

Cor. (F)

Tr-ni

V-c.

C-b.

Cor. (F)

Tr-ni

Archl



BORODIN, *IN CENTRAL ASIA*

[illegible]

CHARACTERISTICS OF CZECH MUSIC

- › First-beat accentuation (related to native speech and folk song)
- › Syncopated rhythms (often related to characteristic dances)
- › Lyrical passages, often as a trio in a dancelike scherzo
- › Harmonic movement outlining triads a major third apart
- › Two-part writing involving parallel thirds and sixths
- › Oscillation between parallel major and minor modes
- › Use of modes with lowered sevenths and raised fourths
- › Avoidance of counterpoint
- › Use of melodic cells which repeat a fifth above



CZECHNESS INCARNATE?

Smetana, *The Bartered Bride* Act III, scene 2



A CZECH IN AMERICA

- › A while ago [1893] I suggested that inspiration for truly national music might be derived from the negro melodies or Indian chants. I was led to take this view partly by the fact that the so-called plantation songs are indeed the most striking and appealing melodies that have yet been found on this side of the water, but largely by the observation that this seems to have been recognized, though often unconsciously, by most Americans. (1254)
- › I know that it is still an open question whether the inspiration derived from a few scattering melodies and folk songs can be sufficient to give a national character to higher forms of music, just as it is an open question whether national music, as such, is preferable. I myself, as I have always declared, believe firmly that the music that is most characteristic of the nation whence it springs is entitled to the highest consideration. (1256)



A CZECH IN AMERICA

- › The point has been urged that many of these touching songs, like those of Foster, have not been composed by the negroes themselves, but are the work of white men, while others did not originate on the plantation, but were imported from Africa. It seems to me that this matters but little. One might as well condemn the Hungarian Rhapsody because Liszt could not speak Hungarian. The important thing is that the inspiration for such music should come from the right source, and that the music itself should be a true expression of the people's real feelings. (1255)
- › Of course it is possible for certain composers to project their spirit into that of another race and country. Verdi partially succeeded in striking Oriental chords in his *Aida*, while Bizet was able to produce so thoroughly Spanish strains and measures as those of *Carmen*. Thus inspiration can be drawn from the depths as well as from the heights, although that is not my conception of the true mission of music. Our mission should be to give pure pleasure, and to uphold the ideas of our race. (1257)

MUSICAL EXOTICISM

- › Musical exoticism is [...] the process of evoking a place (people, social milieu) that is *perceived* as different from home by the people who created the exoticist cultural product and by the people who receive it. (Locke, *Musical Exoticism*: 47)
- › Locke specifically includes works which by title or content suggest the ‘exotic’, even if they do not make use of exotic style
- › Markers of exotic style include the use of different modes and harmonies, bare textures, distinctive rhythmic patterns, melismatic instrumental and vocal lines, ornamentation, the use of foreign instruments or different techniques (cf Locke: 51-54, available on [elearning](#))
- › ‘we can speak of exoticism and folklorism without having to specify the folk tradition or exotic land involved. This indicates that the key issue is not the original ethnic substance of those phenomena so much as the fact that they differ from European art music, and the function they serve as deviations from the European norm.’ (Dahlhaus 1989: 306)



SPANISH SEDUCTION



George Bizet

Bizet: Carmen

Nº 10. Seguidilla and Duet.

95

Allegretto.

Carmen.

Don José.

Piano. *pp*

Allegretto. ($\text{♩} = 160$)

Carmen. *pp e leggiero.*

Frès des rem -
Near to the

parts de Sé - vil - - le, Chez mon a -
walls of Se - vil - - la, With my good

mi Lil - las Pec - tie J'i - rai dan - cer
friend Lil - las Pas - tia I'll soon dance the

1817



SPANISH SEDUCTION

96

la Sé - gue - dille Et boi - re du Man - za - nil - la.
gay Se - gui - dil - la And I'll drink Man - za - nil - la.

J'i - rai chez mon a - mi Lil - las Pas - tia.
I'll go see my good friend Lil - las Pas - tia!

sempre pp

Où, mais tou - te seule
But all a - lone what

on s'en - nue - e, Et les vrais plai - sirs sont à deux;
can one do? True joy be - gins when there are two;

18117

Donc, pour me te - nir compa - gni - e, J'em - mè - rai mon a - mou -
And so, to keep me compa - ny, I'll take my lov - er dear with

meno p (laughing.)
reux! me! Mon a - mou - reux
ten. My lov - er dear

ten. il est au dia - ble, Je l'ai mis à la por - te
ten. has got the mit - ten, *ten.* And where he is the devil may

hier! Mon - pau - vre cœur très con - so -
care! Now my poor heart, so sad - ly

la - ble, Mon cœur est li - bre com - me
omit - ten, My heart is free, is free as

18117



SPANISH SEDUCTION

pp

l'air! J'ai des ga-lants à la dou-sai-ne; Mais ils ne sont pas
air! Tho' I have suit-ors by the dozen There is not one that

rall.

à mon gré. Voi-ci la fin de la se-mai-ne; Qui
suits my whim. The week is gone, and none is cho-sen: Who

colla voce.

a tempo.

veut m'ai-mer? Je l'ai-me-rail Qui veut mon
will love me? I will love him! Who'll have my

a tempo.

portamento. portamento.

à - me? Elle est à pren-dre! Vous ar-ri -
soul? 'Tis for the ask-ing! Now some good

portamento. portamento.

vez au bon mo-ment! Je n'ai guè-re le temps d'at -
fair-y has sent you here! And my patience will bear no

12117

99

ten-dre, Car a-vec mon nou-vel a-mant,
task-ing, For, be-side my new lov-er dear,

pp

Près des rem-parts de Sé-vil -
Near to the walls of Se-vil -

ppp

le, Chez mon a-mi Lil-las Pas-tia,
la, With my good friend Lil-las Pas-tia,

J'i-rai dan-ser la Sé-gue-dille Et boi-re du Man-za -
I'll soondance the gay Se-gul-dil-la And I'll drink Man-za -

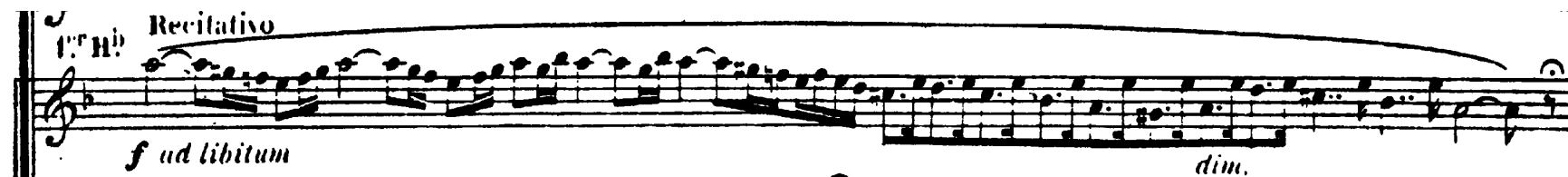
risoluto.

nil-la. Oui, j'i-rai chez mon a-mi Lil-las Pas -
nil-la. Yes, I'm go-ing to my friend Lil-las Pas -

tia!
tia!



SAINT-SAËNS & THE ORIENTAL BACCHANALE



Ex. 2a. Act III, Bacchanale: melody resembling Hijāz mode.



SAINT-SAËNS & THE ORIENTAL BACCHANALE

The image displays a page of a musical score for 'The Oriental Bacchanale' by Camille Saint-Saëns. The score is written for a large ensemble, including woodwinds, strings, and piano. The notation is in French, with various musical symbols and dynamics. The score is organized into systems, with staves for different instruments. The first system shows the woodwinds and strings, with the piano part entering in the second system. The score is written in a traditional, formal style, with clear notation for notes, rests, and dynamics. The page is numbered 30 in the bottom right corner.

- › Musical nationalism was a pan-European phenomenon during the nineteenth century, not one confined to the peripheries of the continent. The latter view is a product of the covert ideology which would see the Germanic musical language and type as universals
- › The evocation of nation can happen through musical folklorism (the use of folk materials from the home culture to evoke a national sound or sensibility), or through an invented tradition which then acquires the status of a 'national idiom'
- › Musical exoticism is the evocation of a remote or alien milieu. Many of the means used are similar to those associated with musical nationalism, the difference between them often dependent on standpoint of the composer and the perception of the listeners
- › 'We can speak of exoticism and folklorism per se without having to specify the folk tradition or exotic land involved. This indicates that the key issue is not the original ethnic substance of these phenomena so much as the fact that they differ from European art music, and the function that they serve as deviations from the European norm.' (Dahlhaus 1989: 306)